

NEED THEATRE VIGILANCE FOR "TALKIES"

"TALKING
FILMS"

Publix Opinion

"TALKING
FILMS"

Vol. II

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No. 25

PUBLIX SIGNS TALKING FILMS

200 THEATRES TO BE EQUIPPED AT ONCE FOR NEW PRODUCT

After nearly two years of experimental effort in the numerous phases of developing talking-film, the industry has finally accepted the idea as a successful one and is preparing to take spectacular steps in further refinements and its presentation to the public.

Contracts were signed last week whereby Publix will immediately begin installations of necessary equipment in at least 200 theatres.

With more to follow. It is expected that talking-movies will be seen in most of these theatres before the end of the present year. A number of Publix theatres, Vitaphone is already operative, or has been in the course of installation for the last few weeks.

Use Film or Disk
Under the new contracts, the equipment will be of the kind that will use both disk and film-sound-track projectors, and the houses now equipped with Vitaphone may also be furnished with additional equipment so that the sound-accompaniment furnished by film may be used as well as the Vitaphone disk arrangement.

The film producing leaders of the industry in accepting the talking film, decided to adopt a universal trademark, and for this purpose "Movietone" has been adopted. This name heretofore has been applied only to Fox newsreels and short subjects but under the licenses contracted for, it will apply to movies made by Paramount, First National, United Artists, Metro-Goldwyn, and FBO as well. The word "Vitaphone" will remain exclusively the trade-word of the Warner Brothers product, it is said.

500 in 6 Months
Roy Pomeroy, head of the Paramount research sounds and effects division predicts that within months nearly all of the 20,000 motion picture theatres in America will be equipped for sound-movies. "At least 1000 will be equipped in six months," he says. The new talking-film will be used in three ways at first. Effects, such as railroad train whistles, airplanes, etc., will be one. They will also be used as "spots" in feature pictures. Dialog and songs will also follow.

Studio Problem
Though the mechanical elements of the problem have been successfully worked out by scientists and engineers, the idea has many imperfections from the standpoint of film production, which only audience reaction will correct. Authorities declare that many problems are presented. Doubts for dialog or song have been far proved failures in cases where it was desired to have an established screen favorite seem to sing or talk, or play an instrument. The particular star could not do this. This may be overcome, however, either thru successful use of "doubles," or thru education of stars to sing and

WE GET BYRD SCOOP

Paramount has contracted with Commander Byrd for the exclusive pictures of Byrd's Antarctic expedition. Two Paramount cameramen will accompany Byrd and make a motion picture record of the expedition. Just in what form these pictures will be released, has not yet been determined.

JAZZ 'EM UP CATCHLINES!

Expect Everything from the Minnesota Theatre! We won't disappoint you!!

Publix brings you entertainment that only the resources of an internationally organized institution could make possible!

NEXT WEEK! A stage show so huge and splendid it will stagger your imagination!! EXACTLY as presented in the best theatres in New York, Chicago, Boston, Detroit, St. Louis! Cast, scenery, costumes intact! A host of beauties, singers, dancers, comics and stars!! And ALL at POPULAR Prices!

ALL OF THIS GENIUS WORKS FOR YOU! In the production of Publix stage shows for the Olympia Theatre, the genius and skill of the world is commanded.

JOHN MURRAY ANDERSON, producer of "Greenwich Village Follies," "Music Box Revue" and many other Broadway hits, gives you a show a month!

FRANK CAMBRIA, who brought the world of fun-seekers to the theatres of Chicago for eight years with his magical beauties at the Chicago, Tivoli and Uptown Theatres, gives you one show a month!!

BORIS PETROFF, creator of jazz, operatic, musical and ballet spectacles for Paris, Berlin, London, Petrograd, and New York, creates shows for you!

JACK PARTINGTON, who discovered Paul Ash and launched the new-idea stage shows, and "magic flying stages" gives you his genius!

R. H. BURNSIDE, whose Hippodrome spectacle shows and laugh-riots shook the world, now produces shows exclusively for you thru Publix!

CHARLES NIGGEMEYER, famous musical and dramatic show producer and discoverer of many film and stage stars produces shows for you!

WILL J. HARRIS, song-writing stage star, is another great genius whose stage shows please you!

The World of Talent and Beauty Answers Publix Theatres stage call! NO OTHER THEATRES IN THE WORLD HAVE SUCH AN ORGANIZATION!

YOU—AND TALKING FILMS!!

The Talking Picture is here!

It's the new and sensational development in the theatre.

It affects the future of everyone!

Very little is generally known about it as yet, except by the scientists and engineers who developed it, and the few showmen who have had opportunity to closely observe tests of various kinds.

Now it is accepted as a definite, progressive element in showmanship.

The next twelve months will doubtless call forth new technique in authorship, acting, music, distribution—and presentation to the public.

A new epoch in the history of the industry is commencing.

Mere job-holders will wait until someone commands them to know something about talking pictures.

Ambitious seekers of personal advancement will voraciously look for every scrap and morsel of information as it develops and is obtainable.

It is hoped that no mere job-holders are on the Publix roll. It is taken for granted that we are all seeking personal advancement in Publix in the only manner possible—earning recognition by acquiring knowledge and ability above the requirements of the present job. The progress of Publix indicates this.

Publix offers countless opportunities for personal advancement, but these opportunities will be multiplied many times by the possibilities in talking pictures.

"Publix Opinion" will endeavor to keep abreast of the development.

Watch your "Publix Opinion" carefully. Read it thoroly. File it for future reference.

Read the trade papers carefully. "Variety" announces that it has instructed its army of correspondents and reporters to get all of the news of the "talkers," and is making a specialty of it. Doubtless the other trade papers are or will show similar enterprise.

When the day arrives for you to contact "talking-film," be prepared by being abreast of the times.

Just as the talking films will undoubtedly develop a new kind of authorship, directors and screen stars, so will it develop a new kind of theatre operator.

Alert and wise projectionists, stage technicians, electricians, actors, and musicians will win advancement.

House Managers and Merchandising Managers who try to visualize the whole new scheme, will be the new leaders among theatre operators.

WALSH TIPS MANAGERS ON "TALKIES"

"Eternal vigilance is the price of increased grosses due to the talking movie," declares George Walsh, successful owner-manager of the "Strand" Theatre in Yonkers, N. Y., which has consistently been registering successfully as a box office winner.

Mr. Walsh is one Publix executive who has had valuable experience with the new form of entertainment, and what he has to say on the subject is therefore of keen interest to those who will soon be facing the same problems he has already solved.

"In the first place, the success of talking pictures is not so much in the advertising and publicity as in its actual presentation to the public," said Mr. Walsh to Publix Opinion.

"Of course it is important that you intensively campaign your opening, and base it on 'See And Hear your favorite stars of screen and stage'—and it is important to keep it up.

Needs Close Watch
"However, once the 'talkies' start in the theatre, the manager and all of his assistants have a brand new and difficult job cut out for them.

"They must attend EVERY performance, and with signal-buzzer in hand warn the projectionists when sound-volume is too loud or soft.

"Bad sound projection, which invariably means either poor synchronization or error in sound volume, will chase your patrons right out of the theatre. They'll yell 'Fake,' and keep hundreds of other patrons away.

"It is not possible to plot out a chart for the projectionist and tell him to follow it, because the variation of crowds in the theatre affects the sound-volume. When the theatre is half empty, the sound has to be reduced. When it fills up, it has to be increased. The projectionist cannot watch everything, so he must get proper signals.

Smart Operators
"Another thing is to assure yourself that you have projectionists of high intelligence. If your projectionists are not enthusiastically in favor of their jobs,—either because they're regular fellows, or because you are—then you must get projectionists who will feel that way. Responsibility for success or failure rests upon the projection booth more than anywhere else."

The "Strand" has only 1344 seats, with a split-week policy. Recently Loews opened a big new de luxe theatre, close by, and this divided the first run product. However, Mr. Walsh had his "talkies" on the way, and when the opposition came, even when he played Class 'B' and 'C' pictures, his grosses remained above the figure established in the days preceding the opening of the new house. Even during Holy Week, the theatre maintained its regular satisfactory box-office take.

Divides Credit
"I don't want to take all of the credit for myself," Mr. Walsh modestly says. Bill Saul, of the Home Office, is entitled to the lions share of it. He books my programs, and gets service and

(Continued on page 2)

PARAMOUNT'S 1928-9 LIST BEST YET

The most striking array of feature motion pictures ever scheduled by one company is announced by the Paramount Famous Lasky Corporation for the new film year, 1928-29. A total of 74 feature-length productions will be released during the coming year comprising 25 special features, 35 starring offerings, 11 pictures made by producers releasing through Paramount, and 3 road show productions.



A host of the best known screen stars will appear in these productions which will be made from the best story material obtainable and produced and directed by men and women who, through previous efforts, have proved their right to handle this great group of pictures.

Only the most popular stars and players will be assigned to these pictures including Clara Bow, Emil Jannings, Richard Dix, Adolphe Menjou, Bebe Daniels, George Bancroft, Esther Ralston, Wallace Beery and other stars of equal magnitude.

New Stars

During the coming year Paramount will introduce several new stars and featured players; young men and women who have, in the past year, come forward so fast that today they are as well known to the general public as the older stellar lights on picture programs.

No player in the history of pictures has leaped into such tremendous popularity with the public in such a short time as Charles Rogers. Already his fan mail is second only to Clara Bow's, and Miss Bow's is by far the largest of any star in Hollywood. When it is considered that Rogers has appeared in important roles in only "Wings," Mary Pickford's "My Best Girl," "Get Your Man" and the recently exhibited "Able's Irish Rose," it will readily be granted that his immense popularity is a marvelous achievement. He will be starred in a series of four pictures.

Fay Wray a Hit

Fay Wray and Gary Cooper are a pair of youngsters whose names now mean as much to the average theatre-goer as any of the longer established stars. They are being launched in a series of three pictures as Paramount's "Glorious Young Lovers." There is a tremendous demand at the present time for romantic pairs like Wray and Cooper and it is certain that they will become as popular as the combination of Ronald Colman and Vilma Banky.

Owing to the amazing performance in "Gentlemen Prefer Blondes" contributed by Ruth Taylor and the consistently worthy characterizations turned in by James Hall, the two will be co-featured in a series of three comedy-melodramas by Paramount. The demand to star James Hall has been insistent ever since his appearance with Bebe Daniels in "The Campus Flirt." Hall is a handsome boy with a marvelous personality and a great fan following.

Boost 8 More

Other young feature players who will be given more important roles in the new program are: Richard Arlen, Mary Brian, Nancy Carroll, Lane Chandler, Ivy Harris, Doris Hill, Jack Luden and Iris Stuart.

Included in the roster of directors are Ernst Lubitsch, Joseph von Sternberg, William Wellman, Clarence Badger, Harry D'Arrast, Gregory La Cava, Hobart Henley,

HATS MADE GOOD EYE-CATCHERS

The carrying out of Manager Robert Floyd's exploitation idea for "Under the Tonto Rim" at the Publix Queen Theatre, Houston, Tex., was also the forerunner of Spring headgear for men. Six newsboys wore large wide brim straw hats in advance and during run of picture with the hat bands bearing copy, "See Zane Grey's UNDER THE TONTO RIM at Your QUEEN Sat-Sun-Mon-Tues." Floyd's newsboys not only ushered in the straw hat season several weeks ahead of the usual time but also provided a lot of publicity for the picture.

Rubey Cowan a "He"

Newspaper clippings of Publix publicity matter from the field, for some unaccountable reason frequently refers to "Miss Sadie" Cowan, composer of special musical hits for Publix productions. Sada Cowan is a noted writer of motion pictures. Rubey Cowan is one of the Publix geniuses of musical creativeness—and no relation to J. R. Cowan. Also, there is the item of gender. "Rubey is a man—and what a man," declares a resolution of protest and grievance, signed by nearly 5,000 of Rubey's feminine admirers, and presented to the Editor of Publix Opinion with a tar-and-feather threat demanding that the information be printed—or "else." And Ye Ed could not be expected to else.

SWEET COOK-Y!



She's one of the "Cameos" beauties—and a cinch for any photo-publicity stunts you want to pull.

Rowland V. Lee, Mal St. Clair, Frank Tuttle, and John Waters.

The story material for the new Paramount program will comprise adaptations of the writings of the greatest living authors, adaptations of the most popular stage successes and original screen stories written by authors whose work has appeared in such publications as The Saturday Evening Post, Cosmopolitan, Liberty and other magazines of the same quality and circulation.

Among the authors whose works will form the basis for Paramount pictures are: Owen Davis, Richard Washburn Child, John Monk Saunders, James Montgomery Flagg, W. Somerset Maugham, Edna Ferber, Elinor Glyn, George S. Kaufman, Jim Tully, Ernest Vajda, and Dana Burnet, Tristram Tupper, Anne Nichols, and S. S. Van Dine.

As a reward for the wonderful pictures they turned out during the present season Clara Bow, Richard Dix and Esther Ralston will be starred in a number of special productions in addition to the regular program pictures which they will make. Wallace Beery also will make two special pictures with all star casts.

"KRAZY KAT" STAYS

Paramount has renewed its contract with Charles B. Mintz for the release of a series of 26 one reel "Krazy Kat" cartoons. This is the same number contracted for on the present season's program.

OKLAHOMA CITY BANNERS-UP



Pat McGee, manager of the "Criterion" in "Oklahoma City, and his artist, Basil Lowry, broke the house record with "Speedy," and credit the fact largely to its exploitation. The photo illustrates the gigantic banner used, and also the loud-speakers that spread the laughs.

"I don't think the stunt needs explanation," says Mr. McGee. "You can readily see that the banner is a very good likeness and we used the latest type of Publix Address System for the Okey Laugh-

ing Record (the loud speakers can be seen in the photographs) which had a radius of four blocks.

If you think this flash did not attract plenty of attention, just go to the Accounting Department and compare the receipts on other Lloyds' with those obtained by "Speedy." As you can also notice in the photographs the word Lloyd was illuminated in individual letters on a flasher which caused them to "chase" across the front of the marquee.

Eddie Lowry Meets Screen Stars!

Noted St. Louis master of ceremonies being vitaphoned in Hollywood meets many flicker notables. "Stick around" says Chester Conklin



Chester Conklin gets an autographed baton from Eddie Lowry. Eddie got a Handshake from Chester, who is Scotch

U. S. ADOPTS BORIS MOROS AS A FIRST RATE CITIZEN

Boris Moris, Associate General Musical Director of Publix Theatres raised his right hand, and with tears glistening in eyes that are rarely anything but smiling ones, swore allegiance this week to Uncle Sam and his flag and nation. Fifteen years ago, Mr. Moros was the conductor of Czar Nicholas' own Imperial symphony orchestra in Petrograd. He emerged from the World War in a soldiers' ragged uniform, penniless, and with a new start to make in life—so he came to America. His first act on arrival was to declare intent to become a citizen. This act was completed this week. Samuel Shayan, executive assistant to Mr. Moros, and Benj. H. Serkovich, of Publix Home Office who were among the first friends made in America by Mr. Moros, testified in his behalf. Upon returning to his office, Mr. Moros found his desk draped in flags, and on it, a "round-robin" scroll, signed by nearly everyone in the Home Office, wishing him a long and happy life in his new homeland.

Then nearly 200 pretty chorines from the rehearsal halls surrounded him and kissed his round, bald head until Boris blushed like a June bride.

200 PUBLIX HOUSES GET "TALKIES"

(Continued from page 1)

talk. No longer may the "beautiful but dumb" star live secure in fame. It may also mean the elevation of many performers who are now undiscovered. Directors will have to adopt new production technique.

Revolutionizes Theatre

Just as the "talking-film" will revolutionize the art of picture production, so will it affect distribution, particularly in foreign countries. Some authorities even point out that films made by "Yankee" voices may not be natural in Dixie, and visa versa. At any rate, the universality of films apparently is at an end or else they will make the whole world learn to speak the same language.

Many of the studios have already commenced production of talking film with dialogue, sounds, and songs. "The Lion & The Mouse" has been made with dialogue. It is said that many popular old musical plays that were filmed as dramas or comedy-dramas will be produced again as musical comedies. A lawsuit is now on file by Flo Ziegfeld against Universal, which is planning to produce "Showboat" a current Zeigfeld success. When this lawsuit is ended, other film producers will be guided by results.

Thus far, Publix has not made announcement of the first 40 theatres to be equipped with Movie-tone. It is expected that Mr. Katz will be ready to make this announcement within a few weeks.

Meanwhile, showmen are eagerly studying the methods successfully used in recent Vitaphone presentation to the public, and are making every endeavor to keep posted on the latest news about the talkers.

WALSH TIPS MANAGERS ON THE "TALKIES"

(Continued from page 1)

information for me that makes it possible to get results. Making up a program of "talking-short subjects" is exactly like making up a vaudeville program. Your show has to balance. It must be rehearsed."

Two effective plans for "selling" shows, developed by Mr. Walsh, are unique. Mr. Walsh's desk is a microphone, equipped with signal buzzers to the projectionist. Between shows, — just like a radio announcer — Mr. Walsh signals the projectionist to "cut into the audience," and he proceeds to talk about his next week's bill. This proved effective particularly when opposition got the non-synchronized "Jazz Singer" ahead of the "Strand's" Vitaphone-production of the same film. When Mr. Walsh commenced to tell his customers to wait for the "Strand" showing, they took his word,—and the "Strand" did a tremendous business, while the first showing of the picture was not nearly so good. Mr. Walsh also has a radio set in his office, hooked up to the theatre loud speakers. Whenever anything of particular importance is on the air, if he desires to give it to the audience, he merely turns the dial.

"The worst thing about the talkies, is the breaking of film, which gives you a dead-weight. The theatre has to be organized against this. When that happens, if it can't be fixed almost immediately, we go into the next subject, and return later to the one that broke. Of course this disarranges the whole program, but can't be helped, and it seems to be the only way out."

FILE THIS PAGE AND REFER TO IT FOR FLAG ETIQUETTE



THE FLAG CODE



As Adopted by the National Flag Conference, Washington, D. C., June 14-15, 1923, and Revised and Endorsed by the Second National Flag Conference, Washington, May 15, 1924

NATIONAL AMERICANISM COMMISSION

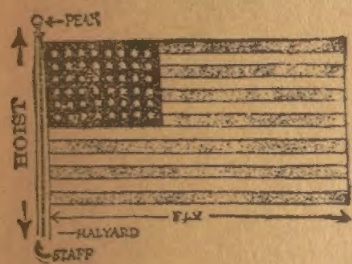
THE AMERICAN LEGION

GARLAND W. POWELL, Director, 1924

How to Display the Flag of the United States of America

DESCRIPTION OF THE FLAG

The Flag of the United States of America has 13 horizontal stripes—7 red and 6 white—the red and white stripes alternating, and a union which consists of white stars of five points on a blue field placed in the upper quarter next the staff and extending to the lower edge of the fourth red stripe from the top. The number of stars is the same as the number of States in the Union. The canton or union now



contains 48 stars arranged in six horizontal and eight vertical rows, each star with one point upward. On the admission of a State into the Union a star will be added to the union of the flag, and such addition will take effect on the 4th day of July next succeeding such admission. The proportions of the Flag as prescribed by Executive Order of President Taft, October 29, 1912, are as follows:

Hoist (width) of flag	1.
Fly (length) of flag	1.9
Hoist (width) of union	7/13
Fly (length) of union	0.76
Width of each stripe	1/13
Diameter of each star	.0616

PROPER MANNER OF DISPLAYING THE FLAG

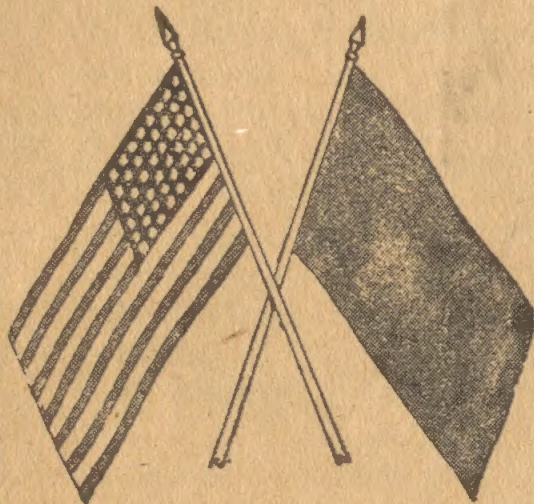
There are certain fundamental rules of heraldry which, if understood generally would indicate the proper method of displaying the Flag of the United States of America. The matter becomes a very simple one if it is kept in mind that the Flag represents the living country and is itself considered as a living thing. The union of the Flag is the honor point; the right arm is the sword arm and therefore the point of danger and hence the place of honor.

1. The Flag should be displayed only from sunrise to sunset, or between such hours as may be designated by proper authority. It should be hoisted briskly but should be lowered slowly and ceremoniously. The Flag should be displayed on all National and State holidays and on historic and special occasions. (However, being the emblem of our country, it ought to fly from every flagpole every day throughout the year, weather permitting.)



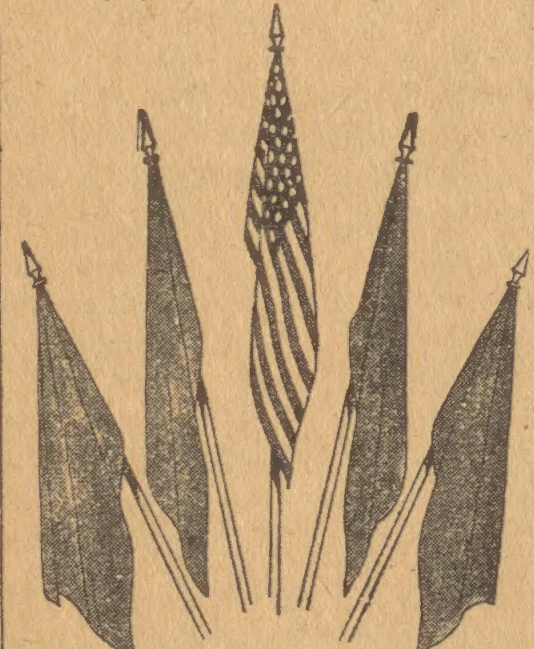
2. When carried in a procession with another flag or flags, the Flag of the United States of America should be either on the marching right, i. e., the Flag's own right, or when there is a line of other flags, the Flag of the United States of America may be in front of the center of that line.

3. When displayed with another flag against a wall from crossed staffs, the Flag of the United States of America should be



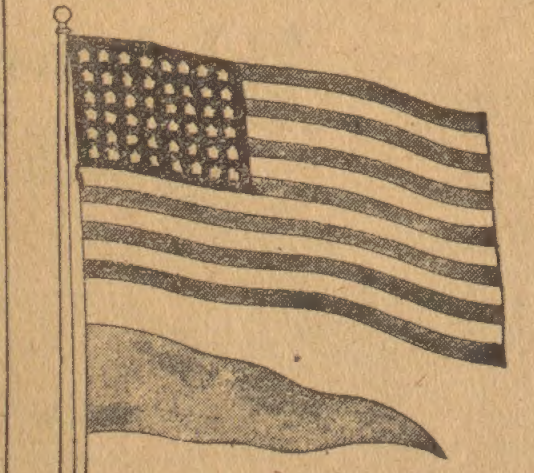
on the right, the Flag's own right, and its staff should be in front of the staff of the other flag.

4. When a number of flags of States or cities or pennants of societies are grouped and displayed from staffs with the Flag



of the United States of America, the latter should be at the center or at the highest point of the group.

5. When flags of States or cities or pennants of societies are flown on the same halyard with the Flag of the United States of America, the latter should always be at the peak. When flown from adjacent staffs the Flag of the United States of America



should be hoisted first and lowered last. No such flag or pennant flown in the former position should be placed above, or in the latter position to the right of the Flag of the United States of America, i. e., to the observer's left.

PROPER USE OF BUNTING

Bunting of the National colors should be used for covering a speaker's desk, draping over the front of a platform and for deco-



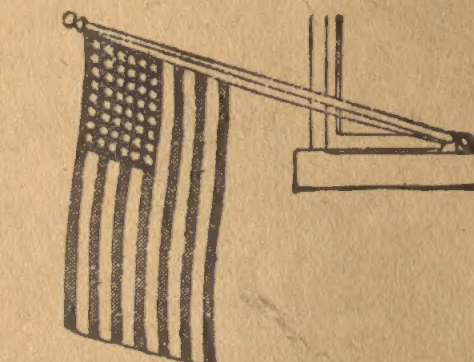
ration in general. Bunting should be arranged with the blue above, the white in the middle and the red below.

6. When flags of two or more nations are displayed they should be flown from separate staffs of the same height and the

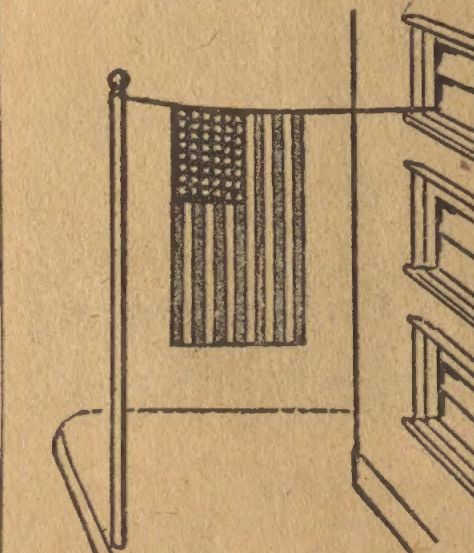


Flags should be of approximately equal size. International usage forbids the display of the flag of one nation above that of another nation in time of peace.

7. When the Flag is displayed from a staff projecting horizontally or at an angle from the window sill, balcony or front of building, the union of the Flag should go

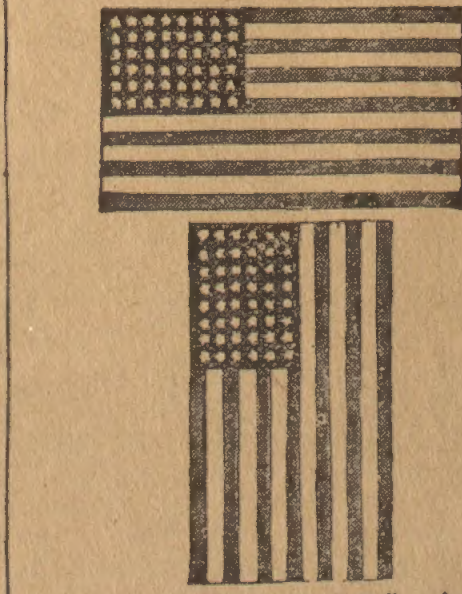


clear to the peak of the staff unless the Flag is at half-staff. (When the Flag is suspended over a sidewalk from a rope, extending from a house to a pole at the



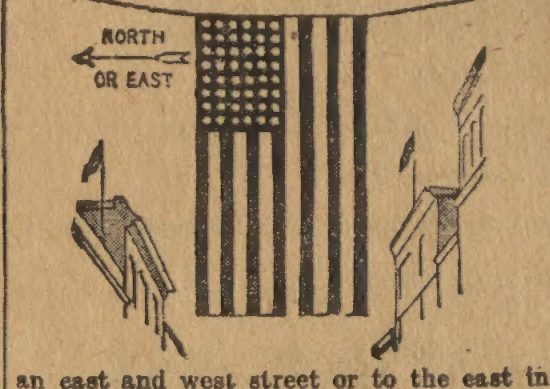
edge of the sidewalk, the Flag should be hoisted out from the building towards the pole, union first.)

8. When the Flag is displayed in a manner other than by being flown from a staff, it should be displayed flat, whether indoors or out. When displayed either horizontally or vertically against a wall, the union should be uppermost and to the



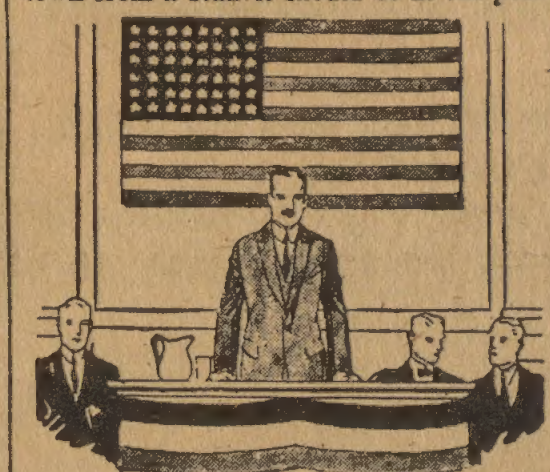
Flag's own right, i. e., to the observer's left. When displayed in a window it should be displayed the same way, that is, with the union or blue field to the left of the observer in the street. When festoons, rosettes, or drapings are desired, bunting of blue, white and red should be used, but never the Flag.

9. When displayed over the middle of the street, the Flag should be suspended vertically with the union to the north in



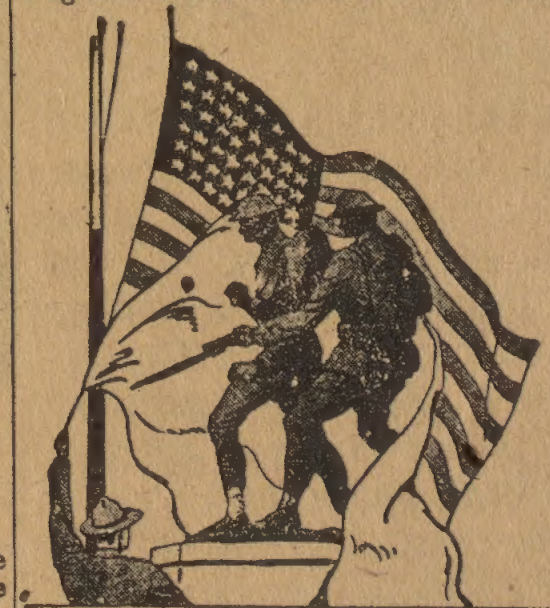
an east and west street or to the east in a north and south street.

10. When used on a speaker's platform, the Flag, if displayed flat, should be displayed above and behind the speaker. If flown from a staff it should be in the posi-



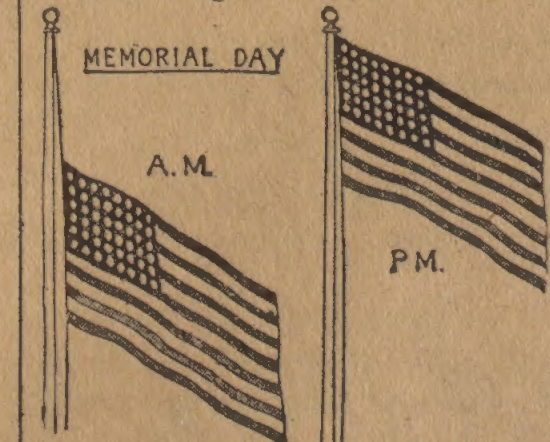
tion of honor, at the speaker's right. It should never be used to cover the speaker's desk nor to drape over the front of the platform.

11. When used in connection with the unveiling of a statue or monument, the Flag should form a distinctive feature dur-



ing the ceremony, but the Flag itself should never be used as the covering for the statue.

12. When flown at half-staff, the Flag should be hoisted to the peak for an instant and then lowered to the half-staff position; but before lowering the Flag for the day it should be raised again to the peak. By half-staff is meant hauling down the Flag to one-half the distance



between the top and the bottom of the staff. If local conditions require, divergence from this position is permissible. On Memorial Day, May 30th, the Flag is displayed at half-staff from sunrise until noon and at full staff from noon until sunset; for the Nation lives and the Flag is the symbol of the living Nation.

13. Flags flown from fixed staffs are placed at half-staff to indicate mourning.

When the Flag is displayed on a small staff, as when carried in a parade, mourning is indicated by attaching two stream-



ers of black crepe to the spear head, allowing the streamers to fall naturally. Crepe is used on the flagstaff only by order of the President.

CAUTIONS

1. Do not permit disrespect to be shown to the Flag of the United States of America.
2. Do not dip the Flag of the United States of America to any person or any thing. The regimental color, State flag, organization or institutional flag will render this honor.
3. Do not display the Flag with the union down except as a signal of distress.
4. Do not place any other flag or pennant above or, if on the same level, to the right of the Flag of the United States of America.
5. Do not let the Flag touch the ground or the floor, or trail in the water.
6. Do not place any object or emblem of any kind on or above the Flag of the United States of America.
7. Do not use the Flag as drapery in any form whatsoever. Use bunting of blue, white and red.
8. Do not fasten the Flag in such manner as will permit it to be easily torn.
9. Do not drape the Flag over the hood, top, sides or back of a vehicle, or of a railway train or boat. When the Flag is displayed on a motor car, the staff should be affixed firmly to the chassis, or clamped to the radiator cap.
10. Do not display the Flag on a float in a parade except from a staff.
11. Do not use the Flag as a covering for a ceiling.
12. Do not carry the Flag flat or horizontally, but always aloft and free.
13. Do not use the Flag as a portion of a costume or of an athletic uniform. Do not embroider it upon cushions or handkerchiefs nor print it on paper napkins or boxes.
14. Do not put lettering of any kind upon the Flag.
15. Do not use the Flag in any form of advertising nor fasten an advertising sign to a pole from which the Flag is flown.
16. Do not display, use or store the Flag in such a manner as will permit it to be easily soiled or damaged.

SALUTE TO THE FLAG

During the ceremony of hoisting or lowering the Flag or when the Flag is passing in a parade or in a review, all persons present should face the Flag, stand at attention and salute. Those present in uniform should render the right hand salute. When not in uniform, men should remove the headdress with the right hand and hold it at the left shoulder, the hand being over the heart. Women should salute by placing the right hand over the heart. The salute to the Flag in the moving column is rendered at the moment the Flag passes.



THE SHIELD

The shield of the United States of America has 13 vertical stripes, 7 white and 6 red with a blue chief without stars.

One of the most embarrassing, and frequent errors made by those in charge of theatres and other public buildings, is the result of incomplete knowledge of "flag etiquette." And when an error is made, it usually brings an avalanche of sarcastic letters and telephone calls down upon the head of the luckless person responsible. The American Legion has been officially acknowledged as the arbiter of such matters, and their national organization has furnished PUBLIX OPINION with the official "code," which is presented herewith for your future guidance.

Sell Your
Stage Show

Publix Opinion

Send Us
Your Stunts

Vol. II

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"TOLERANCE OF THE OTHER FELLOW'S EFFORT AND VIEWPOINT IS THE FIRST STEP TOWARDS MAKING YOURSELF A VALUABLE PART OF PUBLIX."—SAM KATZ

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

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Contents Strictly Confidential.

SLAY THE HOT-WEATHER-JINX

With the arrival of fine weather, you face your worst opposition.

It is no problem at all for the de luxe theatres equipped with freezing plants and hard-hitting merchandisers. Summer time is the peak-time for good business in such theatres. But other theatres can approximate the campaigns of the big modern houses.

Numerous things can be done to make your patrons buy tickets, instead of golfing, fishing, motoring, etc.

Doubtless you know many of the sure-fire remedies. If you don't, write in to the home office, and get the information contained in the manual for summer-time business. It will supply you with enough ideas to tease your own imagination into sparking up a good campaign.

One of the best ideas is to get the City Health Commissioner and two pretty nurses, and have a newspaper take them on a tour of your freezing plant, and make photos of the tour. It's good newspaper copy. If you can get a picture of one of your chorus girls in a bathing suit, under a shower, and use it as a spray-room illustration it makes good publicity copy. Some refrigerating plants are so constructed that it is impossible to get into the spray-room, and the shower-bath photo has to be resorted to in order to illustrate the point. If you can get a bathing girl to pose in the spray room, tho, it's better for the newspapers of course. Borrow a fur coat and have the health commissioner wear it as he poses for a picture inside your freezing plant.

Let your ad-artist use some sort of cooling inspiration in every ad—a corner showing a bathing girl astride a polar-bear, with your freezing plant institutional copy—a sail boat—a snow-capped mountain peak—a bathing beach—and every scene tied up to strong type-copy that sells the fact that your mammoth freezing plant makes your theatre as cool as any vacation spot in the world.

Sidewalk and lobby posters devoted exclusively to your freezing-plant should be changed every month. Make a canopy display for cool weather.

Carry a note on your posters, screen and newspaper ads that your entertainment program for June, July and August has been selected especially as "cooling entertainment for hot weather."

Post a card backstage, requesting actors and musicians not to mop perspiration while before the public, as it gives the lie to your campaign. Tell the performers, by all means, to please refrain from announcing "Goodness, it's hot!" when they come back for a bow or an encore. They may be hot from exertion, but the audience was cool until otherwise reminded.

All of your trailers should be made up with "frozen" borders, so that all advance advertising suggests coolness within the theatre. Your projectionist can throw a small picture, and the "frozen" border effect can be had with a separate slide on the other machine. Your projectionist can tell you how to do it.

AH! NEWS PHOTO!!

A school of journalism student may not know much else, but he's had it drilled into him that "If a dog bites a man it is NOT news, but if a man bites a dog, ah, that's something worth an extra!" So Oscar Doob, Director of Publicity and Advertising for the Publix-Kunsky Enterprises in the Detroit territory went out and borrowed a dog and gave it to Freddy Stritt, to bite. Fred is a master of ceremonies.



With the photo tucked under his vest, and surrounded by armed guards to keep school paper reporters who were school of journalism grads from buying the picture and destroying it in order to keep the old "dog-bite" gag alive for future generations of schools of journalism, Oscar safely made the offices of the editors and those gruff old gutter-journalists promptly printed it. Oscar was given a gold medal by each editor, all of whom were grateful because now the reporters from schools of journalism will cease to worry about the quest for a man biting the dog, and they'll start looking for white slaves and other good news. The Detroit Dog Catchers Alumni gave a banquet to Stritt for his patriotism.

You too can earn the undying gratitude of the old fashioned editors by telling them this story and offering to have a male member of any of your stage shows, bite a small-size dog. The only criticism of Mr. Doob's picture is that he unwittingly established the cowardice of the man, who is obviously biting the dog in the back. You can make your man appear more manly by standing face to face with the dog and then biting.

"KOKO" AGAIN SIGNED

Paramount has also renewed with Max Fleischer for another series of 26 one-reel "Inkwell Imps" cartoons featuring the cartoon character, "Koko" and his dog.

ROUTE OF PUBLIX UNITS FOR WEEK BEG. MAY 26TH

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City	Theatre	Opens	UNIT * P. O. No.
New Haven	Olympia	Fri.	Xylophonia
Boston	Metropolitan	Fri.	Sunny Skies
New York	Paramount	Sat.	Seeing Things
Washington	Loew's Palace	Sat.	Flapperettes
Baltimore	Loew's Century	Sat.	Bowery Follies
Pittsburgh	Loew's Penn	Mon.	Kat Kabaret
Syracuse	Loew's State	Sat.	Swanee Moon
Buffalo	Shea's Buffalo	Sat.	Rah! Rah! Rah!
Detroit	Michigan	Sat.	Knick Knacks
Cleveland	Loew's Allen	Sat.	Rio Romance
Columbus	Ohio	Sat.	Hey! Hey!
Indianapolis	Indiana	Sat.	Sun Shades
St. Louis	Ambassador	Sat.	Gallop On
Kansas City	Loew's Midland	Sat.	Hula Blues
Chicago	Chicago	Mon.	Araby
Chicago	Uptown	Mon.	Roman Nights
Chicago	Tivoli	Mon.	Pagoda Land
Minneapolis	Minnesota	Sat.	Steps and Steppers
Seattle	Seattle	Thurs.	Miladys Fans
Portland	Portland	Thurs.	Tick Tock
San Francisco	Granada	Thurs.	Snap Shots
Los Angeles	Metropolitan	Fri.	Fast Mail
Denver	Denver	Thurs.	Havana
Omaha	Riviera	Thurs.	Blue Plate
Des Moines	Capitol	Thurs.	Treasure Ships
Dallas	Palace	Thurs.	Mikado of Jazz
Fort Worth	Worth	Fri.	Hands Up
San Antonio	Texas	Sat.	Russian Revels
Houston	Metropolitan	Sat.	High Lights
New Orleans	Saenger	Sat.	Merry Widow
Birmingham	Alabama	Mon.	Arabian Nights
Atlanta	Howard	Mon.	Red Hot Capers

*Indicates the issue of Publix Opinion, Vol. 2, in which data on that particular stage production is listed.

"Cameos" lays off this week between Pittsburgh and Syracuse—"Takachance" between Chicago and Minneapolis—"Gems" between Minneapolis and Seattle—"Dancing Feet" between Los Angeles and Denver.



UNIT THEATRE MANAGEMENT

City	Theatre	Manager	Adv. and Publicity
1 New Haven, Conn.	Olympia	Geo. Laby	Lou Goldberg
2 Boston, Mass.	Metropolitan	Jack McCurdy	Vernon Gray
3 New York City	Paramount	E. T. Leaper	Russell Moon
4 Washington, D. C.	Loew's Palace	Larry Beatus	Sam Rubin
5 Baltimore, Md.	Loew's Century	Howard Kingsmore	Livingston Lanning
6 Pittsburgh, Pa.	Loew's U. A. Penn	Wm. Saxton	Saxton
7 Syracuse, N. Y.	Loew's State	V. R. McFaul	C. B. Taylor
8 Buffalo, N. Y.	Shea's Buffalo	Geo. Trendle	Oscar Doob
9 Detroit, Mich.	Michigan	William Haines	Harland Fend
10 Columbus, Ohio	Allen	E. Melnick	Larry Cowen
11 Indianapolis, Ind.	Indiana	Geo. Tyson	Reeves Eppy
12 St. Louis, Mo.	Ambassador	S. Skouras	John Balaban
13 Chicago, Ill.	Chicago	John Balaban	W. K. Hollander
14 Chicago, Ill.	Uptown	John Balaban	W. K. Hollander
15 Chicago, Ill.	Tivoli	John Balaban	W. K. Hollander
16 Minneapolis, Minn.	Minnesota	Ed. Smith	Ross Wiegand
17 Seattle, Wash.	Seattle	B. C. Levine	Ted Emerson
18 Portland, Ore.	Portland	Robt. Blair	Ed. Hitchcock
19 San Francisco, Cal.	Granada	Joe Fraser	Frank Whitebeck
20 Los Angeles, Cal.	Metropolitan	Gus Eysell	Robt. Doman
21 Denver, Colo.	Denver	Arthur W. Baker	Jack Shelley
22 Omaha, Neb.	Riviera	H. B. Watts	Arch Baley
23 Des Moines, Iowa	Capitol	Nate Fruitenfeld	Lionel Wasson
24 Kansas City, Mo.	Midland	H. H. Maloney	Hal Oliver
25 Dallas, Texas	Palace	Al Mason	R. Tarenella
26 Ft. Worth, Texas	Worth	Raymond B. Jones	Bob Hicks
27 Houston, Texas	Metropolitan	Wm. O'Hare	It. Kelly
28 New Orleans, La.	Saenger	C. M. Pincus	L. C. Furman
29 Birmingham, Ala.	Alabama	Maurice Barr	Geo. Meredith
30 Atlanta, Ga.	Howard	Sidney Dannenberg	J. Hobby
		Ernest Morrison	Jack Chalmers

Note: Loew Theatres *

FILE THIS FOR FUTURE REFERENCE